

ReFrame
Report on

Gender & Hiring in TV

2022–23



ReFrame

Introduction and Methodology

Since 2018, ReFrame, the gender equity coalition founded by the Sundance Institute and Women In Film Los Angeles (WIF), has published an annual list of the year's most popular TV and streaming series in collaboration with IMDbPro - highlighting the productions that meet the criteria for the ReFrame Stamp for gender-balanced hiring. In the **2022-2023 ReFrame Report on Gender & Hiring In TV**, ReFrame analyzes 1,977 episodes of popular scripted series released to streaming, cable, and network based on their eligibility for the ReFrame Stamp, and shares hiring statistics and trends across the 200 series on the list.

To determine whether a production earns the ReFrame Stamp, ReFrame reviews data on who was hired in key roles, including: showrunner, directors, lead cast, credited writers, producers, supporting cast, and department heads including director of photography, production designer, costume designer, editor, composer, music supervisor, visual effects supervisor, and stunt coordinator. **New this year**, ReFrame also assessed credits of line producer, unit production manager, and first assistant

director, as well as whether productions engaged an intimacy coordinator. Productions are evaluated on whether they hired a 'qualifying candidate' (QC) in these roles, which includes women, non-binary or gender nonconforming people, and trans people of all genders, as well as the race/ethnicity of those individuals. The Stamp criteria were developed in consultation with ReFrame Ambassadors and other industry experts. More information on criteria can be found on page 2.

In preparing the report, ReFrame examined IMDbPro data on the 200 most popular scripted television and streaming shows with a full season of episodes released during the Emmys eligibility period of June 1, 2022 - May 31, 2023. Each show was considered for the list based on its top-performing four weeks during the eligibility period on IMDbPro's proprietary ranking of titles, factoring in the removal of sports, news, non-fiction and reality programs. IMDbPro rankings are based on the actual page views of the more than 200 million monthly visitors to IMDb worldwide.



Wednesday



Abbott Elementary



Yellowjackets

ReFrame Stamp Criteria

ReFrame analyzed whether Qualifying Candidates (**women, non-binary and gender non-conforming people, trans people of all genders**) were hired in the following key roles:

Phase 1

1. Lead Actor*

- a) 1 point for a qualifying candidate
- b) Or 2 points for a qualifying candidate of color

2. Showrunner

- a) 1 point for a qualifying candidate
- b) Or 2 points for a qualifying candidate of color

3. Directors

- a) 1 point for 50% of episodes directed by a qualifying candidate (per season)
- b) 1 additional point for 25% of episodes directed by a qualifying candidate of color (per season)
- c) 1 additional point for a pilot directed by a qualifying candidate (Season 1)
- d) Or 2 additional points for a pilot directed by a qualifying candidate of color (Season 1)

* in cases of anthology series with different lead actors in each episode, a point was awarded if 50% of episode leads were qualifying candidates, and an additional point if 25% of the leads were qualifying candidates of color.

Phase 2

4. Writers (teleplay by, written by, co-written by)

- a) 1 point for 50% of Episodes Written by a qualifying candidate (per season)
- * This includes "written by" and "co-written by" credits. This does not include "story by" credits.
- b) 1 additional point for 25% of episodes written by a qualifying candidate of color (per season)

5. Co-Leads (listed #2-5 on the call sheet)

- a) 1 point if 50% of Co-Leads are qualifying candidates (per season)
- b) 1 additional point if 25% of those co-leads are qualifying candidates of color (per season)

6. Executive Producers

- a) 1 point for a qualifying candidate
- b) 2 points for a qualifying candidate of color

7. Department Heads and Key Roles

- a) 1 point for 50% qualifying candidates
- b) An additional point is awarded if 25% of roles are qualifying candidates of color

Roles Assessed in this category:

Director of Photography	Editor
Line Producer	Composer (includes Music By)
Unit Production Manager	Music Supervisor
First Assistant Director	Visual Effects Supervisor
Production Designer	Stunt Coordinator
Costume Designer	Intimacy Coordinator

8. Where sufficient self-identification data was available, ReFrame reviewed the overall crew list of a production to assess if at least 50% of the crew were qualifying candidates.

- a) 1 point for 50% qualifying candidates
- b) An additional point is awarded if 25% of the crew are qualifying candidates of color

A show must earn a minimum of 5 points, with at least 2 points coming from Phase 1 categories. A project needs to achieve at least 2 points from the Phase 1 categories of LEAD, SHOWRUNNER, and DIRECTORS to move to the next phase.

Key Findings in the Top 200

Showrunners

There are more women running the show, especially on streaming. Of the 200 series, 65 hired a woman showrunner (32.5%). Of those, 19 were women of color (9.5%). This represents an increase from the prior year, where 59 series (29.5%) had a woman showrunner, and only 7 had a woman of color showrunner (3.5%).

Streaming series had the highest percentage of qualifying candidates hired as showrunners (37.6%), and qualifying candidates of color (12.8%). 28.6% of the network series on the list had a woman showrunner, and 3.6% hired women of color in this key role. Cable series had the lowest percentage, with only 12.9% of their series run by women and 0% by women of color.

Directors

Women directors are moving closer to parity... Of the 1,977 episodes of TV analyzed, 791 episodes (40%) were directed by 325 qualifying candidates. This is an 11% increase in episodes directed over the prior year, and an 11.3% increase in unique qualifying directors. 12 episodes (0.6%) were directed by 7 directors that are trans, non-binary or intersex. 212 episodes (10.7%) were directed by 95 women of color. On 67 of the 200 series (33.5%), women directed at least 50% of series episodes.

...but not for pilot directing jobs. While this data represents increases over the prior year, there continues to be a more significant disparity in pilot directing opportunities. Directors hired for pilots earn higher compensation, have a deeper impact on a series' overall vision, and often receive executive producer credit and additional compensation on later episodes. Of the 113 new series on the list this year, only 31 (27%) were directed by women, which is much lower than the 'regular' episode average. Only 3 pilots were directed by women of color, and none were helmed by trans or non-binary directors.

Writers

More women writers are getting episode credit: 50% of episodes were written or co-written by women. Of the 1,977 episodes of TV analyzed, 990 (50.08%) were written by women or other qualifying candidates. 12 episodes (0.60%) were written by trans, non-binary or intersex writers. 365 episodes (18.5%) were written by women of color, a 12.3% increase over last year's 325 episodes.

A further analysis of the 990 episodes written by qualifying candidates revealed that 562 of those episodes (56.76%) were attributed to an individual woman or writer of an underrepresented gender, 131 (13%) had writing credits shared between one or more qualifying writers, and 296 episodes (30%) had a qualifying writer credited alongside one or more cis male writers.

57% of the 200 Most Popular series reached gender parity in the category of credited writers, with 50% of their current season's episodes written by women, an increase from 52.5% last year. 11 series (5.5% of the series evaluated) had 100% of their episodes credited to women or other qualifying writers, and 23 series (11.5%) did not credit a single woman or gender diverse writer on an episode this season.

Cast

Series with women in their lead role hit an all-time high. 108 of the 200 shows analyzed featured a woman in the top-billed acting role (54%), with 39 of those being women of color (19.5%). This represents an all-time high since ReFrame began reviewing this data in 2017, as well as an increase from the prior year, when 91 (45.5%) of the top-billed roles went to women, and 21 of those were women of color (10.5%).

Of the 200 series on the list, 152 series (76%) had a supporting cast that was composed of at least 50% women or other qualifying candidates. Further, 129 series (64.5%) had a supporting cast that was composed of at least 25% women of color.



The Sex Lives of College Girls



The Lord of the Rings: The Rings of Power

Key Findings in the Top 200 (cont.)

Department Heads and Other Key Roles

Categories marked with a (*) were evaluated for the first time in 2022-23.

Director of Photography – 36 of the 200 series (18%) hired a woman or other qualifying DP to shoot at least one episode. This is a decrease from last year's findings when 22% of series met the hiring standard, but on par with the 2020-21 findings. 4% of the 200 series hired a woman of color DP, a slight increase over 3.5% last year.

***Line Producer and Unit Production Manager** – 21 of the 200 series (10.5%) hired a woman in the role of line producer, and 59 series (29.5%) hired a female Unit Production Manager.

***First Assistant Director** – In the first year of analysis of this role, we noted that this role has reached gender parity in hiring on popular series – 100 of the 200 series (50%) hired a woman in the role of 1st Assistant Director. However, only 6 series (3%) hired a woman of color in this role.

Production Designer – 68 series had a woman or qualifying candidate in the role of Production Designer, which is on par with the prior year's findings.

Costume Designer – On 169 series, a woman or qualifying candidate led the costume department (84.5%). This continues to be one of the departments with the highest representation of women hired, and the fight for [pay parity](#) for costume designers continues.

Editor – On 152 of the 200 series (76%), a woman or qualifying candidate was hired as an Editor. 22 of those were women of color (11%).

Composer – The role of composer, where women have been historically significantly underrepresented, saw growth with an increase from 23 series (11.5%) to 30 series (15%) hiring a woman or other qualifying composer. However, only 3 series (1.5%) hired a qualifying composer of color, which is on par with last year's findings.

Music Supervisor – The majority of Music Supervisors hired on top series are women – 122 series, or 61%, engaged a

qualifying candidate in this role. However, only 3 series (1.5%) hired a woman of color in this role.

Visual Effects Supervisor – This was another area of increased representation over the prior year, with a jump from only 19 series (9.5%) hiring qualifying VFX supervisors last year, to 34 series (17%).

***Intimacy Coordinators** – For the first time, ReFrame analyzed credits for Intimacy Coordinators across all 200 series. Of these shows, 100 (50%) hired and credited an Intimacy Coordinator. Considering the recent nature of this credit, there may be additional series in the Top 200 that engaged an Intimacy Coordinator but did not include this information in their credits, and we will be working closely with our partners to ensure consistent and accurate reporting of this important role. Of these 100 hires, 95 were women or other qualifying candidates, indicating that the strong majority of Intimacy Coordinators working in the industry are women or gender diverse. However, only 10 of these hires were women of color.

To learn more about the role of Intimacy Coordinators, visit the [ReFrame Resource](#).

Gender Diversity

In addition to the base data set provided by IMDbPro, ReFrame used additional sources to verify information related to gender and race/ethnicity of the individuals hired on the Top 200 series. Where possible, ReFrame confirmed two sources for each individual, including self-identification data if available. In addition to identifying where women were hired, ReFrame also aimed to include any non-binary or gender non-conforming individuals, as well as trans people of any gender. Overall, consistent with last year's findings, trans and non-binary people remain underrepresented in all key roles. 10 of the 200 series (5%) cast a trans or non-binary actor in a supporting role and 1 (0.5%) in a leading role. Of the 1,977 episodes analyzed, 12 were directed by a total of 7 trans, non-binary or intersex directors. 11 episodes were written by 7 trans or non-binary writers.



Beef



She-Hulk: Attorney at Law MEXICO



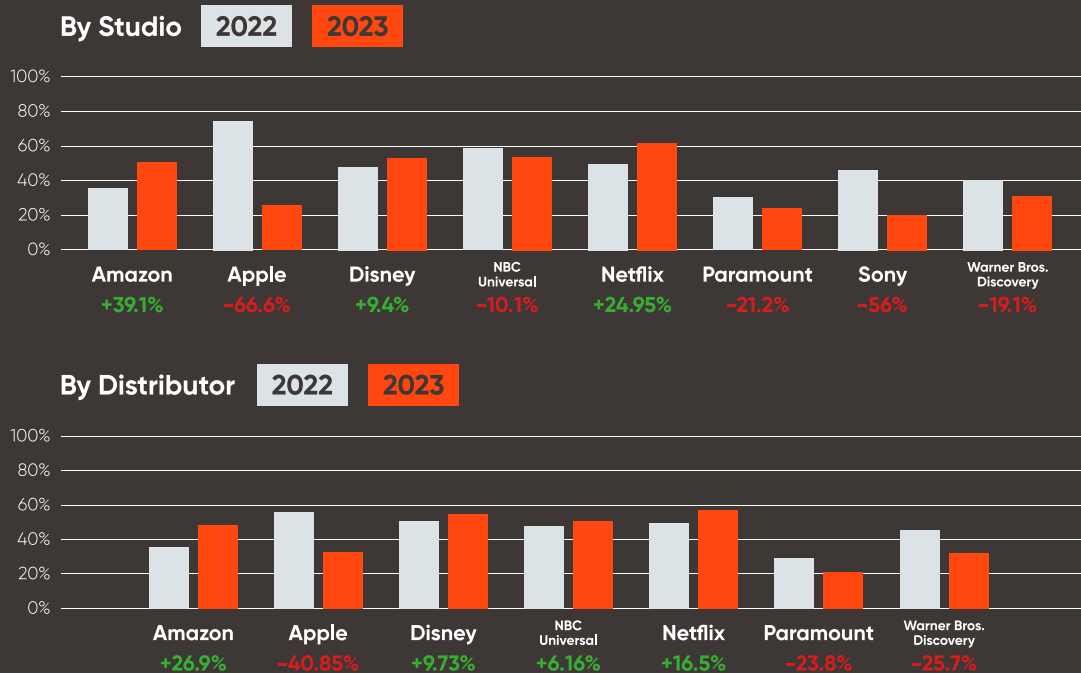
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Company Analysis

The Top 200 Series are primarily produced and distributed by the industry's largest companies and their subsidiaries. To demonstrate the status of both the Studio that develops and produces the shows, and the Distributor or Network that airs the shows in terms of Stamps earned, we have detailed in the table below the percentage of each companies'

series on the Top 200 list that met the gender-balanced hiring criteria and the percentage increase or decrease of Stamped series over the prior year. In cases of co-productions between two studios, the Stamp is attributed to both companies to reflect their contribution to equitable hiring.

Company Report Card



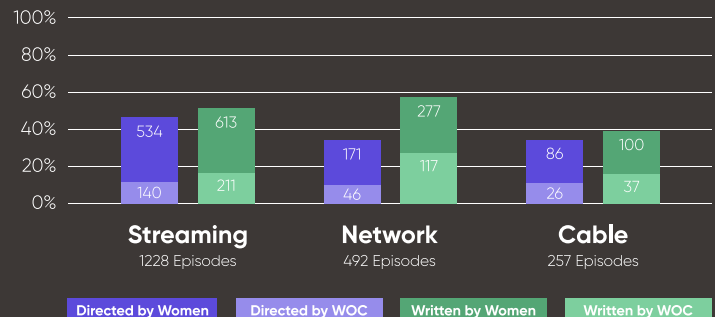
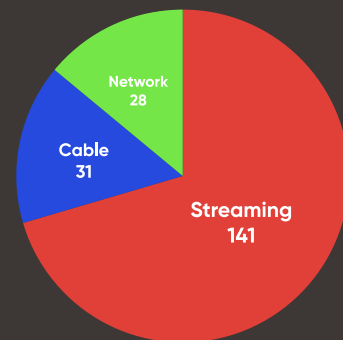
Streaming vs. Network and Cable

Streaming - Series that are distributed exclusively on a streaming platform made up the majority of the shows on the list. Of the 1,977 episodes analyzed, 1,228 of those were shown exclusively on streamers. Overall, these streaming episodes showed the highest consistency of inclusive hiring for writers and directors. Streamers also demonstrated the highest likelihood of hiring women directors for pilot episodes, with 29 out of 90 streaming pilots (32.2%).

Network - Popular network series surpassed gender parity for women writers, with more than 55% of episodes crediting at least one woman writer - but came in below the average for women directors hired overall. Only 1 of the 11 network pilots was directed by a woman.

Cable - Series produced to air for cable television had the lowest percentage of women writers and directors hired when compared to streaming and network. Of the 12 pilots produced for cable networks, one was directed by a woman.

Top 200 Shows



Less than 1% of episodes were written or directed by trans, non-binary, and/or intersex writers.

Recommendations for Companies



Action 1
Set a goal for how many Stamps you plan to earn each year, and share that goal with us so we can hold you accountable.

Remember, the Stamp reflects gender-balanced hiring – so it is possible to achieve it on any production, not just projects with a female lead actor. Any production, regardless of subject matter, or the gender of its creator or lead executive, can hire 50% women department heads, and prioritize hiring women of color and gender diverse teams. This report shows companies experiencing significant ups and downs in Stamps earned year-over-year, but by working with us proactively in your hiring process, you can gain a more consistent result.



Action 2
Improve the hiring numbers for pilot episodes.

The significant disparity between overall hiring numbers for women directors in television and those for pilot episodes tells us that studios and networks need to set specific targets in order for change to occur. Pilot episodic directing is an important milestone in a director's career trajectory that puts them on a path to success and sustainable earnings. Until gender parity is reached in this key role, and women of color and gender diverse directors see increased and fair representation across all episodes of a series' lifecycle, there is work to be done.



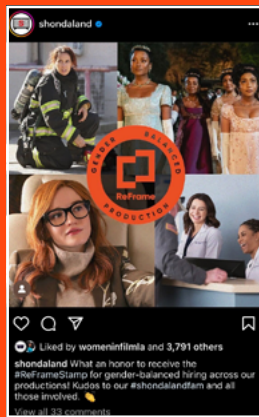
Action 3
Celebrate successes and spread the word.

If your production earned the ReFrame Stamp, wear that badge of honor proudly and share the information with your cast and crew. Gender-balanced hiring and creating sets and workplaces that more accurately reflect the population should be a point of pride for all involved.

ReFrame Stamp Sharing Examples:



Credits



Instagram Post



Action 4
Use the resources available to you.

In 2022, ReFrame launched the [ReFrame ReSource](#), a hub of actionable tools, research-based best practices, and inspirational insights to advance hiring equity in the screen industries. An expansion of ReFrame's Culture Change Handbook and its Production Roadmap, the ReSource includes more than 100 individual resources and tools highlighting the work of countless advocacy experts and organizations. Designed to be iterative, is frequently updated as new best practices are developed and research released.

Please contact ReFrame at reframe@wif.org to learn more about signing the ReFrame Partner Company Pledge and committing to advancing intersectional gender equity in Hollywood.

2022 – 2023 ReFrame Stamp – IMDbPro Top 200 Scripted TV Recipients

Listed in alphabetical order, below are the Stamped shows for the 2022–2023 season. TV shows that applied for the ReFrame Stamp as part of their production process are indicated with a *.

9-1-1 / FOX: Season 6

A Friend of the Family / Peacock: Season 1

A League of Their Own / Amazon: Season 1

A Small Light / Disney+, National Geographic Channel: Season 1

Abbott Elementary / ABC: Season 2

Alaska Daily / ABC: Season 1

American Horror Stories / Hulu: Season 2

***Anne Rice's Mayfair Witches** / AMC: Season 1

Bad Sisters / Apple TV+: Season 1

Beef / Netflix: Season 1

Blockbuster / Netflix: Season 1

Daisy Jones and the Six / Amazon: Season 1

Dead Ringers / Amazon: Season 1

Dead to Me / Netflix: Season 3

Devil in Ohio / Netflix: Season 1

Doom Patrol / Max: Season 4

Echoes / Netflix: Season 1

Evil / Paramount +: Season 3

Extraordinary / Hulu: Season 1

Fatal Attraction / Paramount +: Season 1

Firefly Lane / Netflix: Season 2

First Kill / Netflix: Season 1

Fleishman Is in Trouble / Hulu: Season 1

From Scratch / Netflix: Season 1

Ginny & Georgia / Netflix: Season 2

***Grey's Anatomy** / ABC: Season 19

Heartbreak High / Netflix: Season 1

In the Dark / The CW: Season 4

Industry / HBO: Season 2

Inside Job / Netflix: Season 1.5

Keep Breathing / Netflix: Season 1

Locke & Key / Netflix: Season 3

Loot / Apple TV+: Season 1

Love & Death / Max: Season 1

Lucky Hank / AMC: Season 1

Mike / Hulu: Season 1

Mrs. Davis / Peacock: Season 1

Ms. Marvel / Disney +: Season 1

National Treasure: Edge of History / Disney +: Season 1

Never Have I Ever / Netflix: Season 3

Night Court / NBC: Season 1

Not Dead Yet / ABC: Season 1

Obsession / Netflix: Season 1

Only Murders in the Building / Hulu: Season 2

Paper Girls / Amazon: Season 1

Partner Track / Netflix: Season 1

Perry Mason / HBO: Season 2

Poker Face / Peacock: Season 1

Pretty Little Liars: Original Sin / Max: Season 1

***Queen Charlotte: A Bridgerton Story** / Netflix: Season 1

Reservation Dogs / Hulu: Season 2

Resident Evil / Netflix: Season 1

Schmigadoon! / Apple TV+: Season 2

School Spirits / Paramount +: Season 1

Servant / Apple TV+: Season 4

Sex/Life / Netflix: Season 2

Shadow and Bone / Netflix: Season 2

She-Hulk: Attorney at Law / Disney +: Season 1

Swarm / Amazon: Season 1

Tales of the Walking Dead / AMC: Season 1

Tell Me Lies / Hulu: Season 1

That '90s Show / Netflix: Season 1

The Bear / Hulu: Season 1

The Company You Keep / ABC: Season 1

The Diplomat / Netflix: Season 1

The Handmaid's Tale / Hulu: Season 5

The Imperfects / Netflix: Season 1

The Last Thing He Told Me / Apple TV+: Season 1

The Lord of the Rings: The Rings of Power / Amazon: Season 1

The Marvelous Mrs. Maisel / Amazon: Season 5

The Midnight Club / Netflix: Season 1

The Power / Amazon: Season 1

The Resort / Peacock: Season 1

The Rookie: Feds / ABC: Season 1

The Serpent Queen / Starz: Season 1

The Sex Lives of College Girls / Max: Season 2

The Summer I Turned Pretty / Amazon: Season 1

The Witcher: Blood Origin / Netflix: Season 1

Three Pines / Amazon: Season 1

Tiny Beautiful Things / Hulu: Season 1

Transatlantic / Netflix: Season 1

Treason / Netflix: Season 1

True Lies / CBS: Season 1

Vampire Academy / Peacock: Season 1

Velma / Max: Season 1

Virgin River / Netflix: Season 4

Warrior Nun / Netflix: Season 2

Wednesday / Netflix: Season 1

Welcome to Chippendales / Hulu: Season 1

Westworld / HBO: Season 4

Willow / Disney+: Season 1

Workin' Moms / Netflix: Season 7

XO, Kitty / Netflix: Season 1

Yellowjackets / Showtime: Season 2

Scripted Series outside of the Top 200 that applied for the ReFrame Stamp:

All American: Homecoming / The CW: Season 2

Good Trouble / Freeform: Season 5

Gordita Chronicles / Max: Season 1

Grease: Rise of the Pink Ladies / Paramount+: Season 1

High School / Freevee: Season: 1

Single Drunk Female / Freeform: Season 2

Skymed / Paramount+: Season 1

Station 19 / ABC: Season 6

The L Word: Generation Q / Showtime: Season 3

The Ms. Pat Show / BET+: Season 3

The Watchful Eye / Freeform: Season 1

Unprisoned / Hulu: Season 1

Up Here / Hulu: Season 1

About ReFrame

Founded and led by Sundance Institute and Women In Film, Los Angeles (WIF), ReFrame is an initiative that employs a unique strategy: a peer-to-peer approach, in which ReFrame Ambassadors engage with senior industry decision-makers at over 50 Partner Companies to implement ReFrame systemic change programs. The initiative's goals are to provide research, support, and a practical framework that can be used by Partner companies to mitigate bias during the creative decision-making and hiring process, celebrate successes, and measure progress toward a more gender-representative industry on all levels.

The ReFrame Council, which leads the strategic direction of the organization with ReFrame Director Andria Wilson Mirza, includes the initiative's founding members: WIF CEO Kirsten Schaffer, former Sundance CEO Keri Putnam, and Oscar-winning producer, WIF President Emeritas and founder of Welle Entertainment Cathy Schulman, alongside ReFrame Ambassadors Channing Dungey (Chairman, Warner Bros. Television Group), Franklin Leonard (Founder, The Black List), Rena Ronson (Head of UTA Independent Film Group), and Michelle Satter (Founding Senior Director, Artist Programs, Sundance Institute). ReFrame is made possible by support from Netflix's Creative Equity Fund, IMDbPro, The David and Lura Lovell Foundation, The Harnisch Foundation, WME, Adobe, Delta Air Lines, and the Women at Sundance Leadership Council.

The ReFrame Report includes contributions from Maria Abraham (Interim Coordinator, ReFrame Stamp), A.C. Lamberty (ReFrame Programs Coordinator), Jaelyn Chavez, Abby Griffith, Nikki Page, September Schultz, Payton Wyatt, Daejarae Dailey, C.J. Clervil, and was written by Andria Wilson Mirza. Graphic Design is by Luigi Gatuslao. ReFrame examined IMDbPro data on the 200 most popular scripted television and streaming shows with a full season of episodes released during the Emmys eligibility period of June 1, 2022 – May 31, 2023.

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